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IN THE UNITED STATES PATENT AND TRADEMARK OFFICE

In re Application of:

Anders Edvard TRELL

Serial No.: 09/902657

Filed: July 12, 2001

For: POLYPHONIC/CHORDIC ANNOTATION METHOD



Group Art Unit: 2635

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LETTER CLAIMING BENEFIT OF DISCLOSURE DOCUMENT

Commissioner of Patents
Washington, DC 20231

Sir:

The attached copy of Disclosure Document 486630 filed December 27, 2000 is filed in the above-captioned application. It is also requested that this particular Disclosure Document be placed in the file history of USSN 09/902657 to show that this Disclosure was received at the Patent and Trademark Office on December 27, 2000.

Respectfully submitted,

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N.B.: The herewith presented composition is an artistic work, for which copyright applies:

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Programmatic annotation score for harmonic execution
for keyboard instrument performing: Theme for variations.

Certain keyboard instruments (e.g. telephones) have so far only been able to perform monodic (i.e. homophonic, melismatic) when enacted through their keyboard. This monotonous performance restricts their expressiveness unnecessarily. The herewith presented polyphonic/chordic annotation composition score plan allows, by introducing this novel chordic progression programmatic notation system, for much more pleasing intonation, tuning and recital and with much more ease, grace and performance.

This novel comprises a work of art as radical and important for the betterment of the performance of certain keyboard instruments as was the abandonment and replacement of the mensural monodic annotation system for the development of western music art.

I will now expose this my work of art by reference to one applicable instrument, i.e. a mobile phone, further illustrated by a written out variation of the given theme. Said phone is a keyboard instrument having a standardized keyboard whereby one, after some practice, can perform one's recital program. However, due to its hitherto



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very restricted monodic capability of responding to and executing the performer's playing it's keyboard, same is restricted to only tedious, dull and rudimentary tracting such as monodic sequencing, repetition, pausing etc., which adversely limits the expressive gamut. What I here have composed allows the instrument to also respond to chordic harmony play, i.e. the performance is drastically improved. The chords are taken by the performer on the keyboard, as well as some other annotated playing grips, and the consonance thereof conducts the instrument's response in an expected way.

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RECEIVED The essentially simultaneous touching of more than one key leads to a chord being produced and responded to by the instrument. This modality is the thematic material of this herein presented artistic work, a pictorial representation of one variation whereof, hereunder now will be shown given.

a 1 c +	d 2 f -	g 3 h ;
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i 4 j k ?	l 5 m n ;	o 6 p ;
-----------	-----------	---------

q 7 r s +	t 8 u v *	w 9 x ;
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a * ä ? -	(y o z) !	ü ö # ;
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Significant features of this annotated variation are

i-a-: Chords typically formed by just two keys-
 The numeric keys fingering are (when the instrument has been tuned to the appropriate modality): The "1" key alone gives "a", "1" and "4" chord = "b", and "1"+3" chord = "c"; etc. for keys "2", "4", "5", "7", "8". The "3" key gives "g", and "3"+6" = "h"; etc. for "6" and "9". "0" = "y" and "0"+# = "z". Specific letters or signs occupy "*" and "#". When two keys surrounded or sided by two same signs are fingered, that chord results in that recital.

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Shape and form of keys, signs etc. may of course vary; other letters (e.g. Kyrgyz, maharathi) or signs (e.g. musical notes) also; and some/all of peripherically put signs/symbols can be altered and/or put on a key-surrounding shell; the entire keyboard may be covered by an inscribed membran; or a touch sensitive display may substitute; other modalities, e.g. calculator, plays, music, can be performed by playing the appropriated keys. Also the standard labeling of keys (where key "2" has abc etc.) can be ~~handled~~, but some chords should most likely comprise of at least three keys, to compensate for the unbalance present. Apart from solo play the program can also offer ensemble play, e.g. in duet with Itap, Tq. Re the CAP it's taking can apart from capitals also result in (displayed) alterations of peripheric note signs, it's taking twice can mean sustain, released by yet another touch.

Like modalities can apply for D16 which enables numerics, whereas "" taken twice may give quotation mark.

Above rendering forms my original and unique artistic work, and as with all works of art, pieces of music, literature, pictures etc the sole intellectual property right remains with its artist. It is also, as all works of art, building on prior art but not depriving that of its own value or taking away the option of enjoying it still. Hence any party wanting to enjoy this my work, or actually to use, imitate, reproduce, materialize, elaborate, transcribe, modulate, permute or otherwise build on it is deemed to do so of own choice and because of cultivated appreciation and preference, and hence should be aware that I, Anders Edvar Trell (further identifiable by e.g. current U.S. Social Security Number 605.40.8790), herewith claim copyright for this my work of art; © 2001, All rights reserved, and claim just compensation for this my significant and valuable contribution to art.